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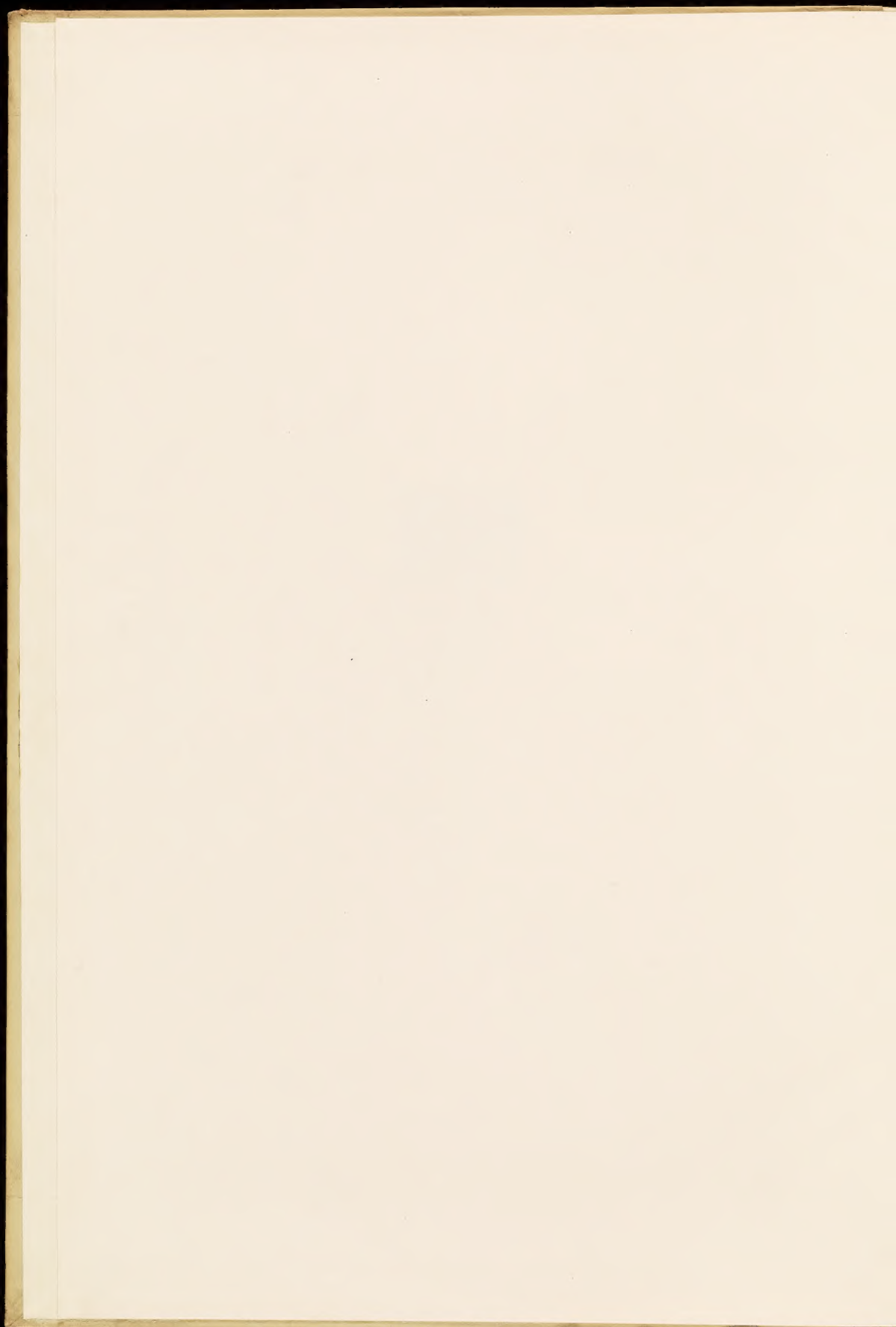
FIFTEENTH CENTVRY ITALIAN ORNAMENT

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FOVND: IN: PICTVRES: IN
THE: NATIONAL: GALLERY
LONDON  BY
SYDNEY: VACHER: ARCHIT^{ECT}
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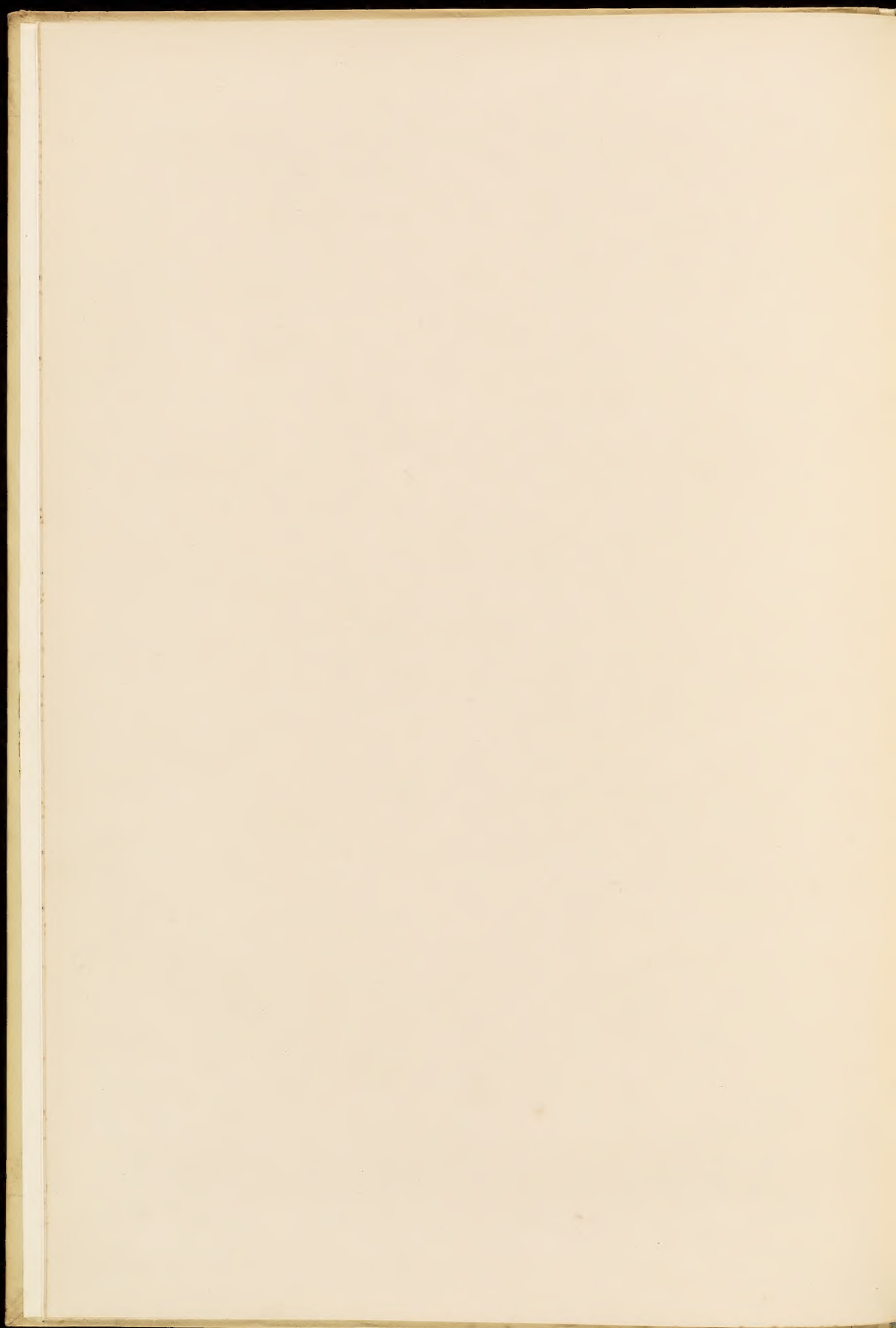


BY
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"THEM HATH HE FILLED WITH WISDOM OF
HEART, TO WORK ALL MANNER OF WORKMAN-
SHIP, OF THE ENGRAVER, AND OF THE CVNNING
WORKMAN, AND OF THE EMBROIDERER IN BLVE,
AND IN PVRPLE, IN SCARLET, AND IN FINE LINEN,
AND OF THE WEAVER, EVEN OF THEM THAT DO
ANY WORKMANSHIP, AND OF THOSE THAT DEVI-
SE CVNNING WORKS."—Exodus xxxv., v. 35.

IN GRATEFUL MEMORY OF MY FATHER
BY WHOSE ADVICE AND AID HAVE
I STUDIED ARCHITECTURE
DO I DEDICATE
THIS WORK

* * *
* * *
*



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# FIFTEENTH CENTVRY ITALIAN ORNAMENT.

## *Preface.*



S in all times and lands, ornament, the creation of man's brain has been found to be his delight, whether savage or civilized, so in the present day, no branch of art ministers more to the gratification of the higher senses, or adds more to the pleasures of the human being, than beautiful ornament. Everything he possesses, everything he surrounds himself with, is graced or disgraced by the good or bad addition of it; for, enrichment he will have on everything; and to the classes of mankind imbued with cultivated tastes refined ornament is almost an absolute necessity. For this reason, it is, that upon all manufactures provided for every day use, ornament, in one form or another is to be found, and I believe the more refined and beautiful such enrichment is, so much the more must it conduce to the general happiness and contentment. AT the present time we may be said to be much in advance of those who have immediately gone before us in these matters, great revivals in all branches of art, and especially in that of which this work treats, have been brought about, eccentricities, the first fruits of most reformations, have passed away, and the public generally are now able to and do understand and appreciate what good ornament is.

AMONG materials more particularly affecting our home comforts, brocades, stuffs, and wall hangings must always hold a prominent place; these are now often enriched with ornament which is very beautiful in design and execution, the effects of our advancement year by year, and the admirable productions of a few refined artists are at present fairly well known, and deservedly popular; but unfortunately these are mostly procurable only by those who enjoy comparative wealth. On this account many of us wish, and are endeavouring by practical means, to improve and beautify those manufactures that are produced for the masses, in fact, to bring about if possible, that the designs found on ordinary stuffs, etc., shall, as a general rule, be good, instead of bad as is often now the case.

IN the studies connected with my art, I, like many others, have been attracted by the very beautiful designs, here illustrated, that are found in the italian pictures of our national gallery collection, depicted on the draperies of the figures, on stuffs, and on back-grounds. These form a series of examples of the exquisite ornament that was seen on materials of every day use in the fifteenth century, the finest period of italian decorative art, and are peculiarly suitable for the decoration of textile fabrics of to-day. Several of the designs appear in the pictures, either on stuffs, hung as curtains, or attached to walls as tapestry was used. Why should they not be reproduced where inexpensive enrichment is required? For instance, if printed on rough common material, good in colour, or woven, manufactured in as simple a form as possible, I am sure that such productions would supply a widely felt want, and would become very popular. I remember when at Maidstone some years ago how good and beautiful was both the colour and material of a peasant's new green smock frock, which I bought for a few shillings at a fair near there. It was merely the rough material dyed with pure vegetable dye that gave the effect. As another instance of the utility of these bold designs; if they could be found on muslin





curtains how welcome they would be. I am sure many good housewives have experience of the long and weary wanderings they have undertaken in order to find materials, even tolerable in colour and design, with which to make their homes comfortable and pretty; and to them in particular, such materials as I suggest would, I believe, be most acceptable.

NONE of these designs have been previously published, although they have been frequently studied by architects and others. That they are found in the works of some of the greatest Italian painters, perhaps even originally designed by their hands, and the fact that they are to be seen in the pictures of our national gallery collection, enables the student to judge well of their effect, and to form a still better realisation of their exquisite beauty than is to be obtained from the flat patterns alone. It is the knowledge of the existence of these beautiful designs, and the suggestions I would offer as to the practical use to which they may be applied that I desire to bring before the notice of the art-loving public; for of many who are interested in the subject few only are fully aware of this mine of wealth. This may be partly accounted for by the fact that many of the finer examples occur in pictures that are hung above the line at the national gallery. Lately these pictures have been glazed, and this, though very desirable for their protection, makes it even more difficult than it was before to see them well. I hope that besides being of possible practical value to the public, my work may be found useful to the student, for although there are several beautiful books already published, illustrative of ornament, and two very grand ones dealing with that found on textile fabrics, yet there is no work shewing a series of examples of the style in vogue in Italy during the fifteenth century, and to which authentic dates can be and are attached. There is one other object I have in view in publishing this book; at the present time a large number of brocades, stuffs, and wall decorations are being designed after ornament of this period, and I venture to think, that the production of this series of dated examples, of acknowledged beauty, may exert a salutary influence on the erratic fancies of some of the designers.

AMONG members of my own profession this ornament is becoming popular. All of us know how frequently it is used, both on silk brocades, stuffs, and in colour, to cover large flat wall surfaces in the decoration of the churches erected by one member of our profession, who is regarded by many as the leading architect of the day, and the practical means he has taken, to improve the designs on materials that are at our disposal, have been very welcome and hailed with much satisfaction by us.

I TAKE this opportunity of thanking Mr. Eastlake for the great facilities he has afforded me of working up this subject at the national gallery. I also wish to acknowledge, the help I have received from the numerous gentlemen who have so kindly supported me in this undertaking, both by advice, and by the addition of their names to my subscription list, particularly the members of my own profession; I trust my work will be generally welcome, especially as at present there is no recognised text book on this subject. THE delay in publishing, for which I have to apologise, has arisen through press of work, and a desire that the book should appear as complete as possible. May my efforts compensate for the six months' delay and the kind forbearance shewn me by my subscribers.

9, Argyll Street, London, W., 1886.

SYDNEY VACHER.





### *General Remarks.*

**T**HE pictures in our national gallery collection, especially those from the hands of the Italian painters of the fourteenth and fifteenth centuries, contain many objects of interest to the antiquary, none more so than those showing examples of ornament on draperies of figures and on hangings, of which many are here illustrated. These draperies, etc., are representations of ordinary rich materials of the time used upon festive occasions. The simplest, being probably, plain silk brocades for dresses, of which nos. 7, 13, 14, 17, 22, 23, 24, and 26 are examples; no. 23 may possibly have been a velvet material, similar to no. 27, the shadows are painted so deep in colour in the picture: the richer ones seem to have had gold thread extensively woven in them, either the pattern or the ground being in gold, as in the case of nos. 1, 4, 9, 16, 25, 28, and 29. The hangings appear to have been used in different ways, but always to form backgrounds to the figures, either as curtains or against walls, as those from which nos. 8, 10, 11, 15, and 18 are taken, or they were used on thrones, both for the sake of enrichment and comfort, in which case they are fixed at the top and extend down the back over the seat and on to the floor in front, thus giving a soft material to lean back against, to sit upon, and also to protect the feet from the cold marble or tile floor, thus taking the place in fact of modern upholstery, only that they were movable. Nos. 3, 12, 20, and 30 are from examples of this arrangement. These rich stuffs were, in most cases, used only for festal occasions, being carefully stowed away at other times, and the wonderful preservation in which specimens are now found, show what care was taken of them. The remaining illustrations, nos. 2, 5, and 6, give examples of the ornament worked on the gold grounds of three of the pictures; these I think were copied from brocades existing at that time.

**M**ANY people think that this brocade ornament was not drawn from that on actual materials, but was designed and painted by the artist for the especial picture in which the example occurs. Although I do not know any specimens of the brocade of the fourteenth century showing the peculiar class of ornament, of which no. 1 is a fair example out of many, yet I am inclined to think that at the time, brocades must have existed with these designs on them, and that the painters worked from models, for though in their pictures the ornament is drawn geometrically over the drapery as on a ground, the folds and shadows are painted over giving the idea that the artists painted from draperies arranged before them. Now we know that masters of painting have in all ages, worked from models in preference to working out of their own heads, and I think that the reason for treating the ornament in this way may have been partly to obtain a more decorative effect, and partly to escape the difficulty of foreshortening, etc., as drawing, in the modern sense of the word, is seldom a very strong feature in works of this date. As regards the draperies in the fifteenth century pictures, it cannot be disputed that models were used. But for the fact that the painters drew so accurately and carefully, even in

the folds, the ornament they saw on the actual brocades arranged before them, it would have been impossible for me to have worked out these designs; often I have had to examine most minutely into the deep shadows of the folds of these draperies, before I could make out the connecting links between different parts of the design so as to draw the repeat. Consequently I have not published several beautiful examples, since I was unwilling to do so unless I could complete them without adding restorations of my own. Everyone who knows these pictures at all well must be astonished at the careful and beautiful drawing to be found in them, especially at the delicate painting of the details.

THE following list, giving the names of the painters, arranged chronologically, in whose works the examples illustrated are found, shews how universal and popular this ornament was

Andrea Orcagna born about 1315, died 1376  
 Spinello Aretino 1330, living 1408  
 Fra Giovanni Angelico 1387, died 1455  
 Benozzo Gozzoli 1420, died 1498  
 Benvenuto da Siena 1436, d. after 1507  
 Matteo di Giovanni 1435? died 1495  
 Carlo Crivelli painted in 1468—1493  
 Marco Marziale painting 1499—1507  
 Girolamo Romani born about 1480, d. abt. 1550  
 Paolo Veronese 1528, died 1588  
 Dutch School.  
 Dierick Bouts (ascribed to) 1391, died 1475  
 Vander Goes died 1482

THIS list of Italian pictures in the collection, are those in which other examples are seen; but in the majority of cases it is impossible to find the whole of the design as to be able to draw it out for publication as an authentic example

564 Margaritone of Arezzo born about 1216, died 1293  
 568 School of Giotto painted about 1330  
 579 School of Taddeo Gaddi born 1300 living 1366  
 569 Andrea Orcagna born about 1315, died 1376  
 701 Justus of Padua painting 1367  
 582 663 Fra Giovanni Angelico born about 1389, died 1455  
 1109 Niccolo Buonacorso 14th century  
 249 Lorenzo di San Severino lived 1416  
 586 666 Fra Filippo Lipi born about 1412, died 1469  
 585 Piero della Francesca 1415, living 1494  
 591 Benozzo Gozzoli 1420, living 1498  
 296 781 Antonio Pollaiuolo 1430, died 1498  
 1155 Matteo di Giovanni 1435? died 1495  
 189 Giovanni Bellini 1426, died 1516  
 755 756 Melozzo da Forli 1438, died 1494  
 750 Vittore Carpaccio 1450, living 1522  
 772 Cosimo Tura living 1481  
 907 Crivelli born about 1468—1493  
 802 Bartolomeo Montagna painting 1499—1507  
 751 Giovanni Santi died 1494  
 803 804 Marco Marziale painting 1499—1507  
 728 Beltraffio born 1467, died 1516  
 631 Bissolo 1500, died 1528  
 294 Paolo Veronese 1528, died 1588  
 729 Bramantino living 1529



IN the remaining Flemish, Dutch, and German pictures of the gallery, many examples of contemporary ornament can be seen, but scarcely sufficient can be found to enable me to draw out conscientiously a single pattern.

THIS series of examples, commencing with some of the fourteenth century, shews the development of this ornament during the whole of the fifteenth century, after which period it became debased, and gradually died out. The early treatment seems to consist in spangling grounds with geometrical figures, regularly spaced out, and sometimes with birds and animals introduced. Then one sees grounds flowered with conventional sprays also regularly spaced out. Next come designs in which the grounds are completely covered by repeating patterns not easy to detect at first glance, the ornament being drawn in outline only, generally in a toned white. Lastly, there are designs in which the ground is divided up by conventional leaves, flowers, and stalks, often drawn in outline and arranged with regularity, with the spaces thus formed filled by conventional sprays taken from the pine-apple and pomegranate. This class is again divided into those that have an extra member running through them horizontally, dividing the ornament into bands, and those that have an even diaper-like appearance all over. With the exception of the spangled and flowered grounds, the key of the designs is a mesh formed by upward wavy lines drawn reverse ways touching one another.

THE following is an attempt to describe the illustrations in detail, giving some approximate measurements of the actual size these designs were woven.

NO. 1. This is from the dresses of the central figures in Orcagna's great picture of the Coronation of the Virgin, no. 569, and is a fair example of the numerous designs found in pictures of this period; tortoisés and animals are sometimes introduced, but more frequently the geometrical patterns are found alone. I have notes of several examples from the pictures in Florence.

NO. 2. From the same picture. It is the pattern worked in dots over the gold ground on which the figures stand, my illustration for economy's sake is printed in yellow only; the ground is colored green over the gold, and the centre of the flowers red. This is a very early example of the treatment of reversed wavy vertical lines so very prevalent during the fifteenth century.

NO. 3. From the same picture. It is the design on the drapery hung at the back of the two central figures. This design, besides being very early in date, is of great beauty, and I should say undoubtedly it was drawn from an actual stuff.

NO. 4. This is from the robe of St. Gregory, in Fra Angelico's picture, no. 663, of Christ surrounded by Angels, Patriarchs, Saints, and Martyrs. St. Gregory is among the group on the extreme left at the top of the picture. This is a peculiar and especially rich specimen of a ground, flowered with conventional sprays. It is a gold pattern on a light carmine ground, but for economy's sake printed only in yellow. This picture shews many specimens of early spangled grounds on the robes of the figures.

NO. 5. This is worked on the ground of a picture by Spinello Aretino, no. 581. It is a dotted pattern enriched with red over the ground, and the dark parts of the bird painted black; this also, for economy's sake, is printed in yellow only. The treatment is one often met with on fabrics of the period, and I do not doubt but that this, no. 2 and no. 6, were copied from designs on silk tissues.

NO. 6. This is from Crivelli's grand altar-piece, no. 788. It is a dotted pattern worked all over the gold ground at the back of the figures. Crivelli has used the same design in a picture of his at present in Milan. Any attempt to give even an approximate scale to these six examples would be too conjectural for publication, as the figures differ in scale and proportion in the same picture; if it were desired I would advise a careful examination at the National Gallery.

N O. 7. This design should have followed after instead of being placed before nos. 8 and 9. It is from the mantle of the Madonna, in Girolamo Romani's altar-piece, painted in 1525. Probably the sprays were woven in gold, set out horizontally in the actual brocade, I should say about 12 inches from centre to centre of one another. This and the two following examples are good specimens of the treatment, probably taken from Persian examples, of a ground spangled with conventional sprays of flowers spaced regularly.

N O. 8. This is on a stuff in Benozzo Gozzoli's Picture of the Madonna surrounded by Angels and Saints, no. 283. It is at the back of the picture, fixed under the marble cornice of a wall like tapestry, and finished with a gold fringe. In this case the sprays seem to have been set out horizontally, about 7 inches from centre to centre.

N O. 9. This is on the dress of the Madonna in Benvenuto da Siena's picture, no. 909, and is a very grand unique specimen. It is extremely difficult in this case to give a dimension of the scale of the original brocade, as the drapery is drawn all over in close folds; but I think I may put it down as having been set out about 6 inches from centre to centre of the sprays.

N O. 10. This is from a fabric hung like a curtain behind St. Francis in Crivelli's picture, no. 807, and seems a simple woven woollen material. The original, I should say, had a horizontal repeat of  $7\frac{1}{2}$  inches from centre to centre. This and the following three illustrations shew a form of ornament of this period, but very little, if at all known. Not any of the books already published on the subject have an example, nor do I know of the existence of a single specimen in any museum.

N O. 11. This is from the right-hand side of the last picture. The original size of the horizontal repeat I have put down at 10 inches from centre to centre. It is on a material similar to the last, except that the pattern is in white on a coloured ground.

N O. 12. This is from Crivelli's picture, no. 724, on a very rich material hung at the back of the throne. The design is in white on a rich yellow ground, and it has representations of gold vertical stitching over the whole of it. This gives rich effect like cloth of gold, and from below nearly obliterates the ornament. The horizontal repeat of this design I made out had been about  $7\frac{1}{2}$  inches from centre to centre.

N O. 13. This is taken from the Angel's dress in Crivelli's Annunciation, no. 739, and may have been cloth of gold; it is equally as rich as the last. I think the scale may have also been the same, viz.,  $7\frac{1}{2}$  inches from centre to centre horizontally; but it is difficult even to give approximate dimensions, as this and many other pictures are glazed.

N O. 14. This is taken from the dress of the most prominent figure on the right-hand side of Marziale's picture of the Circumcision, no. 803, and is a grand example of the silk brocade, woven for the dresses, etc., of the aristocracy of the period. In South Kensington Museum there is a remnant of silk brocade shewing this design, it has a horizontal repeat of  $12\frac{1}{2}$  inches; this dimension corresponds with the one I had worked out from the picture at the National Gallery.

N O. 15. This appears on two different stuffs in this picture of the Virgin enthroned, by Crivelli, no. 724. That on the left side is illustrated here, the other being totally different in colour—a combination of salmon, mauve, and gold. Both shew gold threads running vertically through the ground.

N O. 16. This is from the robe of St. Peter, in Crivelli's grand altar-piece, no. 788. The colour is very bright and rich, evidently the pattern was woven in gold. I make out the size of the actual brocade to have been 9 inches from centre to centre horizontally.

N O. 17. This design is from the dress of the Madonna, in Crivelli's picture, no. 906. It is a small design, probably a silk brocade, and I made out the horizontal

repeat of the actual material to have been about  $3\frac{1}{2}$  inches. For economy's sake this plate has only one printing, but the white ground should be a tone of bluish grey.

N O. 18. This design is from the above picture, no. 906. It is on a stuff, suspended from a rod behind the figure, forming a back-ground. I have not determined whether the colors should be white or black on a maroon red ground. I am inclined to think it is shewn wrongly here. The horizontal repeat I made out to be  $8\frac{1}{2}$  inches.

N O. 19. This design is from Crivelli's picture, no. 724, the same in which I found no. 15. It is on the Virgin's dress, and is one of the most beautiful of the series I publish, evidently a very lovely silk brocade. The pattern was large. I made out the horizontal repeat of the original material must have been about 11 inches from centre to centre. This is one of the designs I consider universally suitable for adaptation to such modern tissues as muslins for dresses or curtains, &c.

N O. 20. This is taken from Crivelli's picture, no. 807, the same in which nos. 10 and 11 are found. It is attached to the throne, forming a back ground to the sitting figure of the Madonna. Gold threads are shewn running vertically through the ground work of the stuff. For economy's sake I have had to leave this gold printing out. The horizontal repeat of the original I made out to be 11 inches centre to centre.

N O. 21. This is on the mantle of the Madonna in Crivelli's great altar-piece, no. 788. It is undoubtedly from a rich silk brocade, and is large in scale, the horizontal repeat being about 12 inches.

N O. 22. This is on the Virgin's mantle, in Matteo di Giovanni's picture of the Assumption, no. 1155. It is very peculiar, especially the terminal forms of the grey portion, designed so that the same form shows on the white ground. The material was silk brocade, with parts woven in gold. Plate 101c in Fishback shews one of a similar type, of which there is an actual specimen in the South Kensington Museum.

N O. 23. This is from the dress of one of the Magi, in Paolo Veronese's picture of the Adoration, no. 268. It is probably a velvet material. There is a very similar design to this in Fishback, page 145c; he says "c is a velvet fabric of Netherland make of the 15 century, and is a Xanten;" the illustration is drawn to a horizontal repeat of 13 inches. I am inclined to think it must be a German rendering of the Italian design shewn here.

N O. 24. This is on the robe of the High Priest, in Marco Marziale's picture of the Circumcision, no. 803. It is evidently taken from a silk brocade, and is very rich. In design it is unique for the period, although I am sure quite as curious ones could be found in the Italian pictures. When I have been in Italy, I have unfortunately been unable to spend time on this subject.

N O. 25. This is from the cope of St. Zenobius, in Benozzo Gozzoli's picture, no. 283. It shews a very rich and uncommon treatment. There are details of needlework in this picture that will well repay careful study.

N O. 26. This is from the mantle of the Virgin, in Crivelli's picture, no. 906. It is a rich bold design, the actual brocade I should say, being woven to a horizontal repeat of about 12 inches centre to centre. Possibly this yellow ground was cloth of gold.

N O. 27. This is the design on a velvet in South Kensington Museum, it has a horizontal repeat of 21 inches.

N O. 28. This is from a painting of the Dutch School, ascribed to Durick Bouts; it is on the dress of a wealthy Burgher, which is trimmed with fur. The ornament in this is rich carmine, on a woven gold ground. The quantity of folds in the dress make it difficult to draw out the design.

N O. 29. This design is from the same picture as the last, no. 783. It is from the cope of the kneeling Bishop. This also has a gold ground, giving a very rich effect.



NO. 30. This design is from a picture by Vander Goes, no. 774. It is on a stuff fixed at the back of the throne in which the Madonna is sitting, and is an extremely beautiful example of the contemporary ornament of Northern Europe. THESE illustrations, comprising examples from the fourteenth to the sixteenth centuries, form a short grammar of this beautiful ornament, so full of suggestions to those who know how to use them, and the fact that they can be seen in our National Gallery, in the pictures from the hands of some of the greatest of Italian painters, add greatly to their value, besides making their authenticity indisputable.

9, Argyll Street, 1886.

Sydney Vacher.



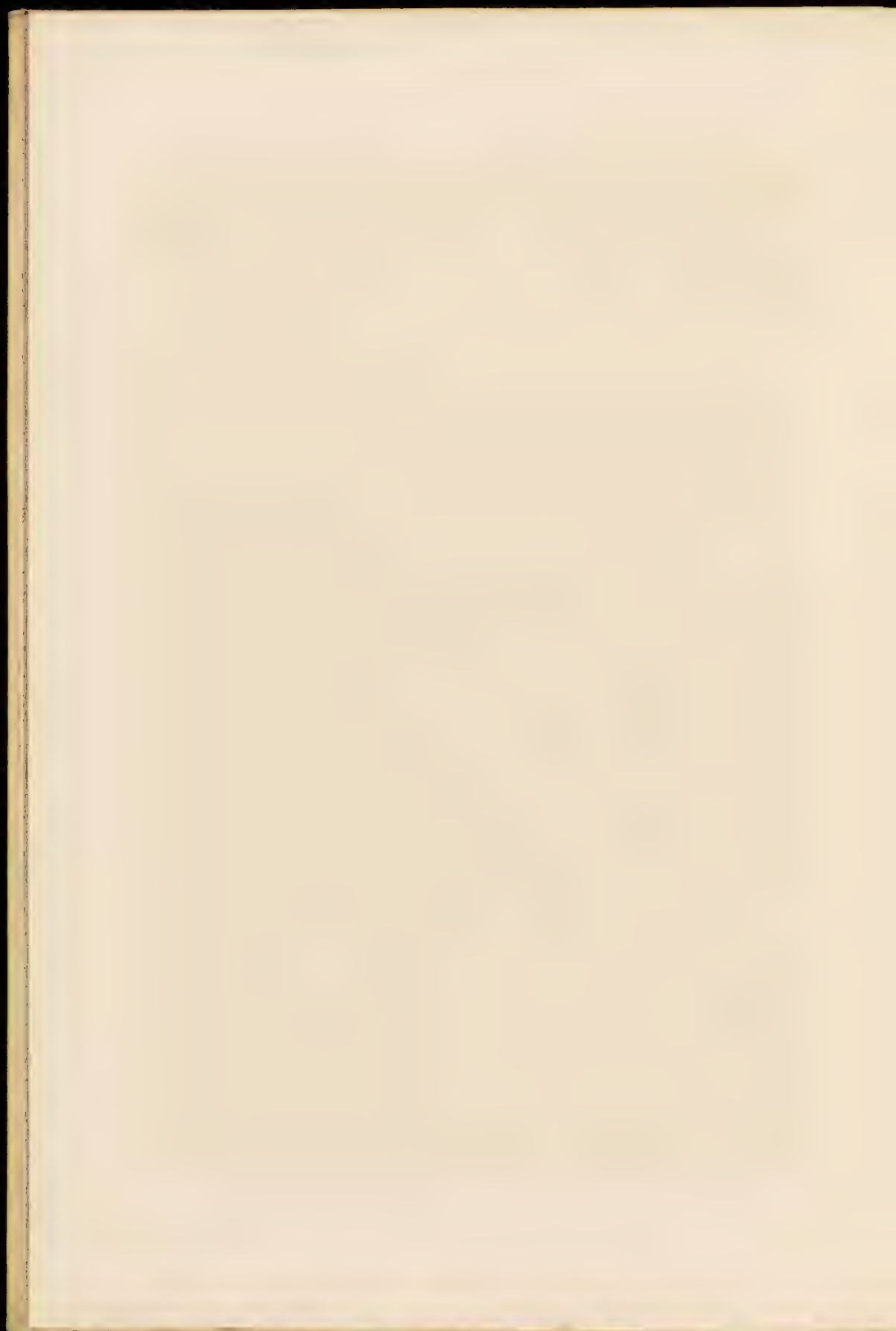


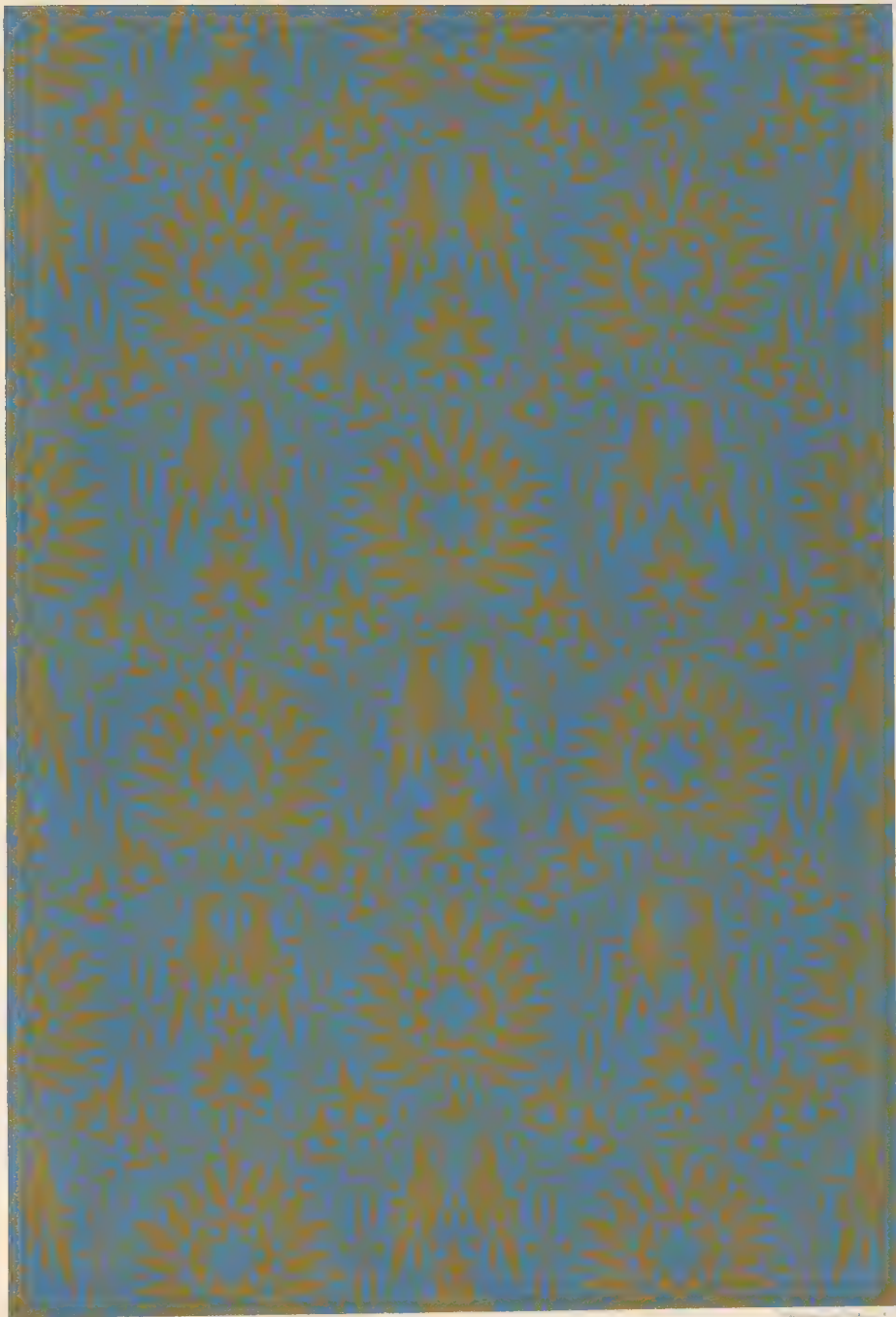
FROM PICTURE N° 569 IN THE NATIONAL GALLERY LONDON THE CORONATION OF THE VIRGIN  
 PAINTED BY ORCAIRA b. ab' 1315 - 1376 TUSCAN SCHOOL  
 THIS DESIGN IS ON THE REVERSES OF THE TWO CENTRAL FIGURES \* IS DRAWN GEOMETRICALLY OVER THE TAPESTRY











FROM PICTURE Nº 568 IN THE NATIONAL GALLERY, LONDON. THE CORONATION OF THE VIRGIN  
 PAINTED BY ORCAGNA b. abt 1315 d 1376 TUSCAN SCHOOL.  
 THIS OIL ON IS ON A STUFF HUNG AT BACK OF THRONE SO AS TO FORM BACKGROUND TO FIGURES













ST JOHN THE EVANGELIST & ST JAMES THE GREATER  
 PAINTED BY SPIRILLO ARETINO IN 1475. LENGTH 4.18 T.S. AUGUST 11  
 THIS DESIGN IS REPRODUCED BY THE NEW YORK PUBLIC LIBRARY



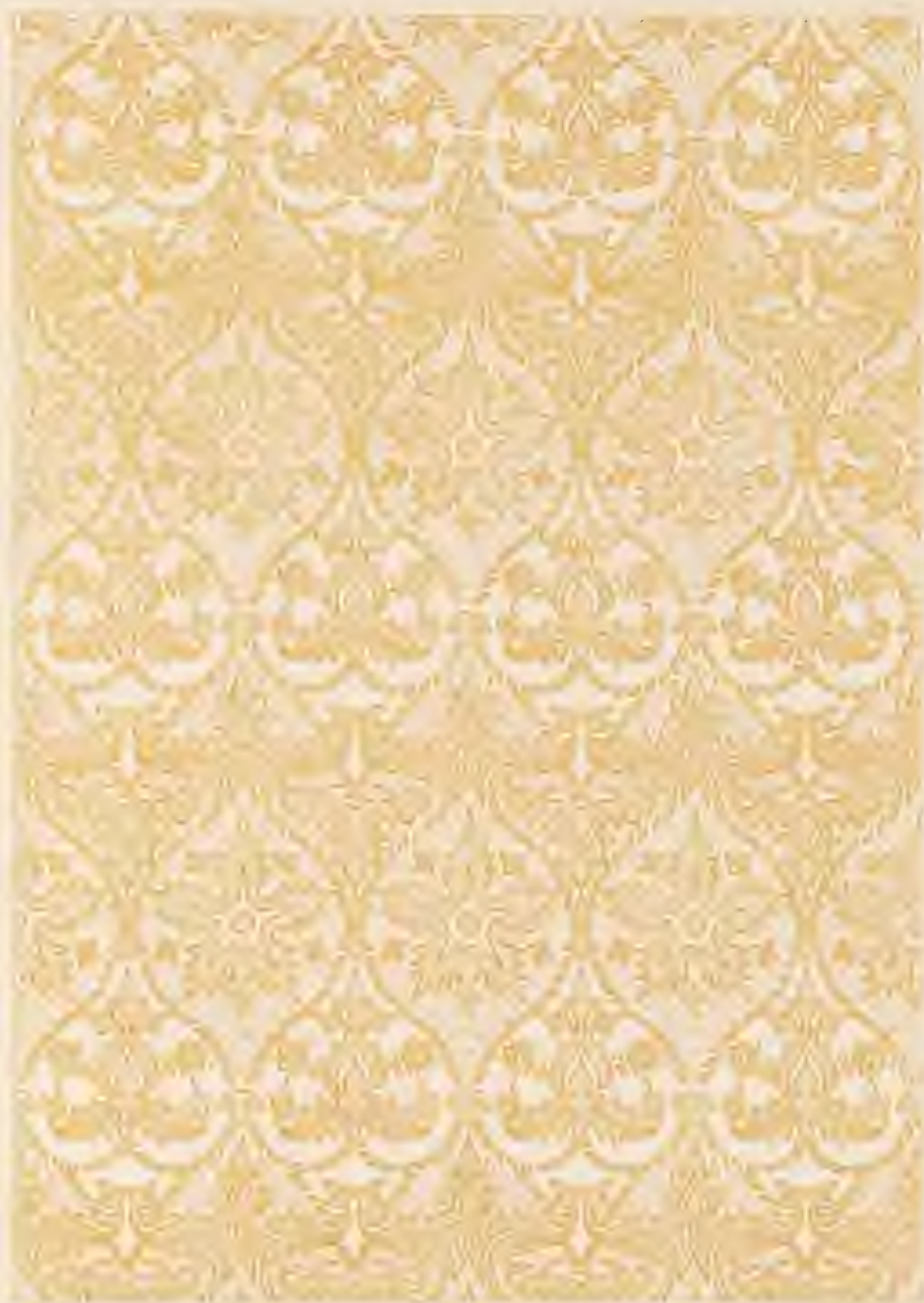


PLATE I. By CARLO CRIVELLI. 1465-12. V. NOTINO. S. LUCA.  
THE ST. LUCA. ITALY. IN THE LO. CRIVELLI. BACK. 1. 1. 1.













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U.S.A.

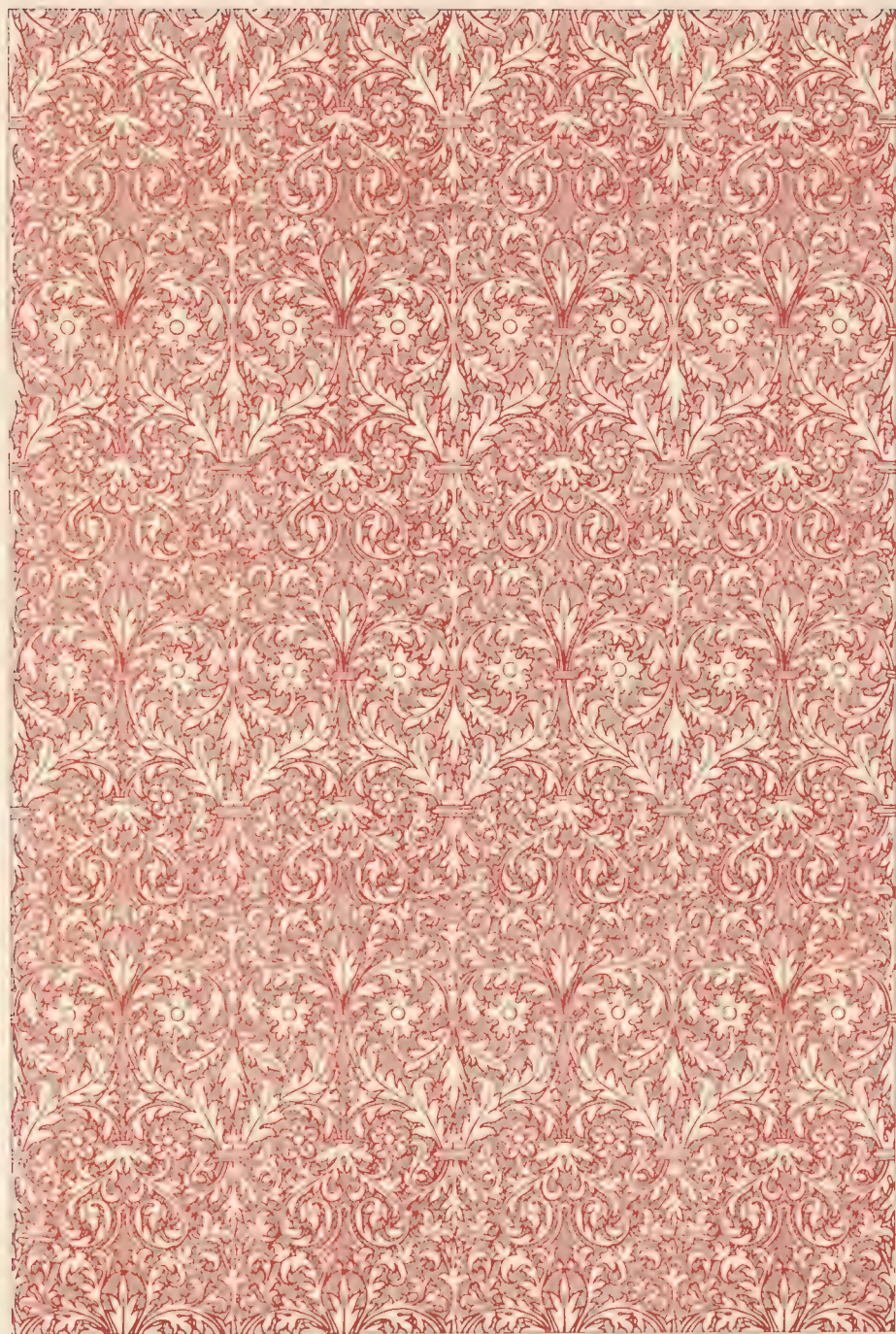




FRONT COVER OF THE BOOK OF THE LIVES OF THE SAINTS OF THE  
 ORDER OF THE HOLY GRAVE IN THE  
 MONASTERY OF THE HOLY GRAVE IN THE













FROM PICTURE N° 807 IN THE NATIONAL GALLERY LONDON THE MADONNA & CHILD ENTHRONED  
S<sup>T</sup> FRANCIS AND S<sup>T</sup> SEBASTIAN PAINTED BY CARLO CRIVELLI 1488-93 VENETIAN SCHOOL  
THIS DESIGN IS ON STUFF PLINGE & FOLDS TO FORM BACKGROUND OF RIGHT SIDE OF PICTURE







PRINTED BY CARLO ZAPPALÀ, VIA S. MARTINO, 10, MILANO.







FROM THE 'LIFE' NO. 123 IN THE NATIONAL GALLERY, LONDON THE ANNUNCIATION  
 ENGRAVED BY CARLO CRIVELLI, 1488-93. VENEZIA. GELBO L.  
 THE LIFE OF THE ANNUNCIATION







FROM MARCO MARZIALES CIRCUMCISION PICTURE N° 803 IN THE NATIONAL GALLERY LONDON  
VENETIAN SCHOOL PAINTING 1499-1537

THIS PATTERN IS ON DRESS OF FIGURE IN RIGHT HAND SIDE OF PICTURE

NOTE THERE IS A PIECE OF ITALIAN SILK BROCADE OF THIS DESIGN IN THE BUCK COLLECTION SOUTH KENSINGTON MUSEUM







1735

PICTURE OF A FINEST AND ALLEGY IN THE MOUTH OF  
 PAINT BY MRS. J. V. 468 2. VENETIAN (H. 1735)  
 THE DESIGN IS A ST. AT THE ANGLE AND AS THE BORDERS, THE DESIGN IS THE SAME DESIGN IS NOT A DIFFERENT. (H. 1735, 1735)



















FR. M. PICTURE N° 33 IN THE NATIONAL GALLERY, LONDON. THE MADONNA IN ECSTASY.  
 PAINTED BY CARLO CRIVELLI 1465-93 VENETIAN SCHOOL  
 THIS DESIGN IS ON A STIFF HUNG IN A POD BEHIND THE MADONNA SO THAT IT FORMS A BACKGROUND







Figure 1. The pattern of the book cover of the manuscript of the 'Tibetan Book of the Dead' (Bardo Thödol) from the 18th century.











FROM PICTURE Nº 788 IN THE NATIONAL GALLERY, LONDON THE MADONNA & CHILD ENTHRONED WITH SAINTS  
 PAINTED BY CARLO CRIVELLI, DATED 1476 VENETIAN SCHOOL

THIS DESIGN IS FROM THE MANTLE OF THE MADONNA









SV dñl et. hñh

FROM PICTURE N° 1155 IN THE NATIONAL GALLERY LONDON THE ASSUMPTION OF THE VIRGIN  
 PAINTED BY MATTEO DI GIOVANNI b 1435 ? a 1495 SIENESE SCHOOL  
 THIS DESIGN IS ON THE MANTLE OF THE VIRGIN











FROM PICTURE N° 803 IN THE NATIONAL GALLERY LONDON. THE CIPRIUM DESIGN  
 PAINTED BY MARCO MARZIALE 1499-1507 VENETIAN SCHOOL  
 THIS DESIGN IS ON THE COPE OF THE HIGH ALTAR











FROM FIGURE NUMBER IN THE NATIONAL MUSEUM OF THE MADONNA IN L. . .  
 PAINTED BY CARLO CRIVELLI 1468-93. VENETIAN SCHOOL  
 THIS DESIGN IS ON THE MANTLE OF THE MADONNA.







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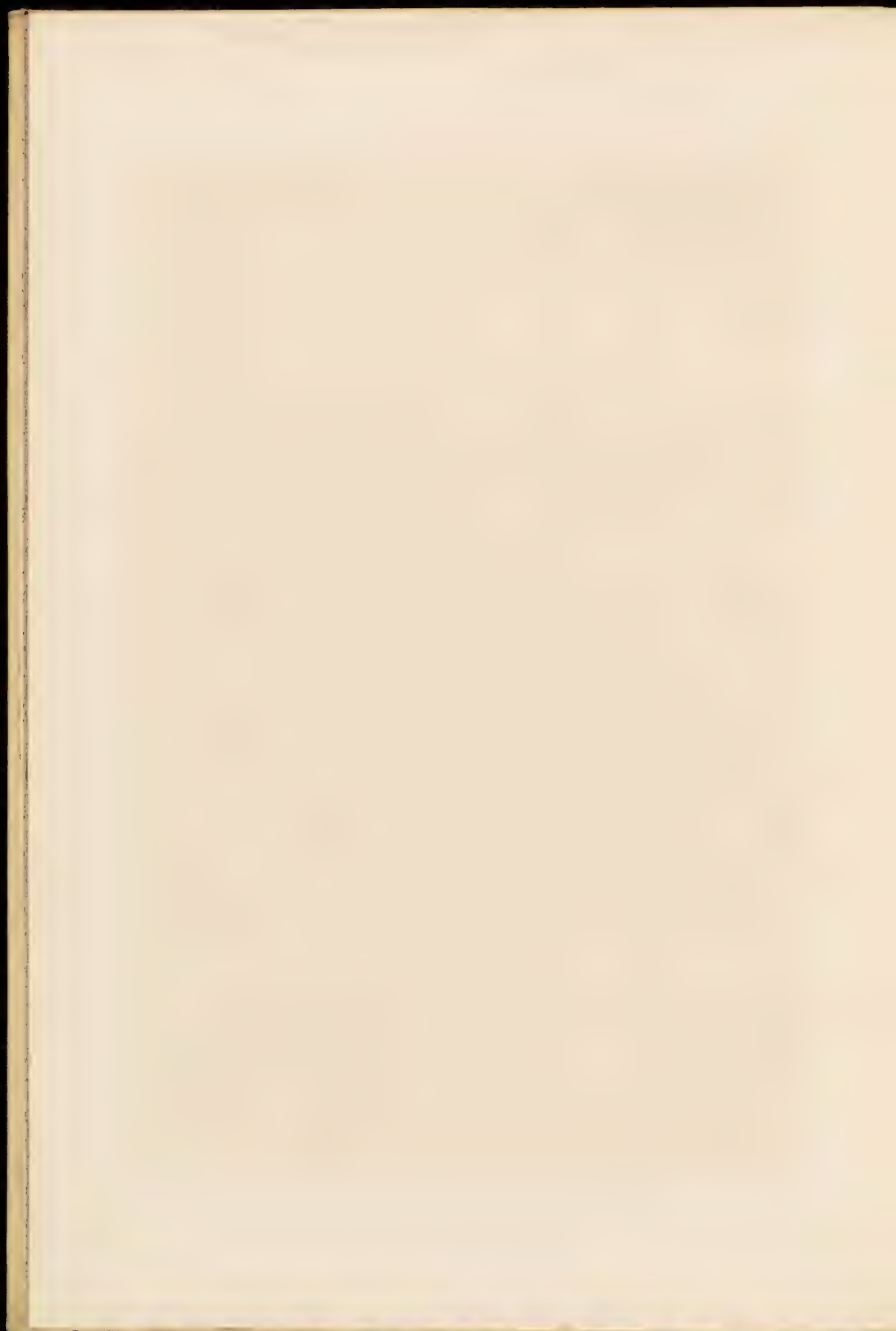
THE METROPOLITAN MUSEUM OF ART, NEW YORK

THE METROPOLITAN MUSEUM OF ART, NEW YORK







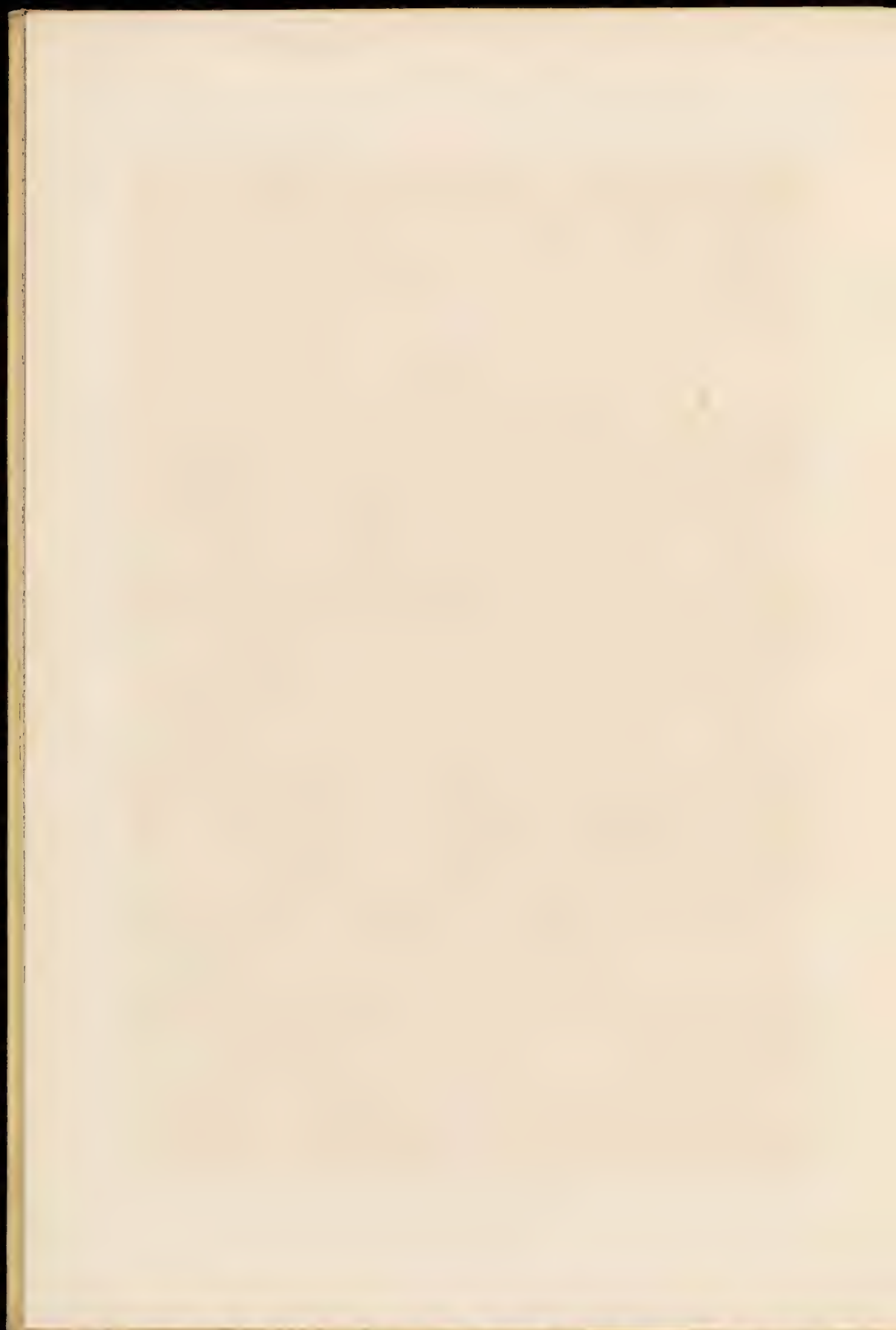






S. J. de. et. al.

FROM PICTURE Nº 783 IN THE NATIONAL GALLERY LONDON, THE EXHIBITION OF S<sup>r</sup> HUBERT  
 AS "HUBERT O'DRICE BANTS" abt. 1391. a 1475 DUTCH SCH. G.  
 THIS DESIGN IS A "TILE" OF THE KALE NO. 8 SHOP







FROM PICTURE N° 774 IN THE NATIONAL GALLERY LONDON, THE MADONNA & CHILD WITH SAINTS  
 PAINTED BY VANDER GOES 1482

THIS DESIGN IS ON STUFF WRAPPED HORIZONTALLY AROUND THE BACK OF THE MARBLE THRONE IN WHICH THE VIRGIN IS SITTING





## LIST OF ILLUSTRATIONS.

- No. 1.  
Design on Dresses of Central Figures in Orcagna's Picture of the Coronation of the Virgin. No. 569 in the National Gallery, London.
- No. 2.  
Design on Ground in the above Picture. No. 569 in the National Gallery, London.
- No. 3.  
Design on Stuff hung over the back of the Throne in the above Picture. No. 569 in the National Gallery, London.
- No. 4.  
Design on the Robe of St. Gregory in Fra Angelico's Picture of Christ surrounded by Angels and Saints. No. 663 in the National Gallery, London.
- No. 5.  
Design on Ground in Spinello Aretino's Picture, No. 581 in the National Gallery, London.
- No. 6.  
Design worked on Gold Ground in Crivelli's Altar-Piece, Picture, No. 788 in the National Gallery, London.
- No. 7.  
Design on the Virgin's Mantle in Girolamo Romani's Picture. No. 297 in the National Gallery, London.
- No. 8.  
Design on Stuff hung like Tapestry on wall in Benozzo Gozzoli's Picture of the Madonna surrounded by Angels and Saints. No. 283 in the National Gallery, London.
- No. 9.  
Design on the Madonna's Dress in Benvenuto da Siena's Picture of the Madonna enthroned. No. 909 in the National Gallery, London.
- No. 10.  
Design on Stuff in back-ground on left side of Crivelli's Picture of the Madonna and Child enthroned with St. Francis and St. Sebastian. No. 807 in the National Gallery, London.
- No. 11.  
Design on Stuff in back-ground on right side of the above Picture. No. 807 in the National Gallery, London.
- No. 12.  
Design on Stuff over Throne at Back of the Madonna in Crivelli's Picture of the Madonna and Child enthroned. No. 724 in the National Gallery, London.
- No. 13.  
Design on Angel's Dress in Crivelli's Picture of the Annunciation. No. 739 in the National Gallery, London.
- No. 14.  
Design on Dress of front Figure of Group in right-hand side of Marziale's Picture of the Circumcision. No. 803 in the National Gallery, London.
- No. 15.  
Design on Stuff on wall in back-ground of Crivelli's Picture of the Virgin enthroned with two Saints. No. 724 in the National Gallery, London.
- No. 16.  
Design on Cope of St. Peter in Crivelli's Altar-piece, Picture, No. 788 in the National Gallery, London.

- No. 17.  
Design on Dress of the Madonna in Crivelli's Picture of the Madonna in Ecstasy. No. 906 in the National Gallery, London.
- No. 18.  
Design on Stuff hung to form back-ground to the figure of the Madonna in the above Picture. No. 906 in the National Gallery, London.
- No. 19.  
Design on the Dress of the Madonna in Crivelli's Picture of the Madonna and Child enthroned with Saints. No. 724 in the National Gallery, London.
- No. 20.  
Design on Stuff over Throne at back of the Madonna in Crivelli's Picture of the Madonna and Child enthroned with St. Francis and St. Sebastian. No. 807 in the National Gallery, London.
- No. 21.  
Design on Mantle of the Madonna in Crivelli's Altar-piece, Picture, No. 788 in the National Gallery, London.
- No. 22.  
Design on the Virgin's Mantle in Mattio di Giovanni's Great Picture of the Assumption, No. 1155 in the National Gallery, London.
- No. 23.  
Design on the Dress of one of the Magi in Paolo Veronese's Picture of the Adoration. No. 268 in the National Gallery, London.
- No. 24.  
Design on High Priest's Cope in Marziale's Picture of the Circumcision. No. 803 in the National Gallery, London.
- No. 25.  
Design on the Cope of St. Zenobius in Benozzo Gozzoli's Picture of the Madonna and Child surrounded by Angels and Saints. No. 283 in the National Gallery, London.
- No. 26.  
Design on the Mantle of the Madonna in Crivelli's Picture of the Madonna in Ecstasy. No. 906 in the National Gallery, London.
- No. 27.  
Design on a Fifteenth Century Italian Velvet, in the South Kensington Museum, one third full size.
- No. 28.  
Design on a Cloak of a figure in Picture. No. 783 in the National Gallery, London.
- No. 29.  
Design on the Cope of the Kneeling Bishop in the above Picture. No. 783 in the National Gallery, London.
- No. 30.  
Design on Stuff on Throne at the back of the Madonna, in Van der Goes' Picture of the Madonna and Child with Saints. No. 774 in the National Gallery, London.













